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ered, the design should be faintly traced upon silk with brush and India ink; the flowers are then painted with water-colors a delicate shade of rose, made by mixing Chinese white and rose madder. The centres of the flowers are chrome yellow, the leaves olive green, and the stems Van Dyck brown. The color is merely washed on with a large brush, and does not need shading. The edges of the flowers are then embroidered with rose filloselle in heavy outline stitch; only using but two strands of the silk will make it heavy enough. The foliage is embroidered with Kensington outline stitch, as are also the veining of the leaves and the edges of the stems. The scarf, after being hemmed an inch and a half deep, should measure two yards long. The ends are finished by looping through the edge of the hem strands of silk, and making on the end of each, which should measure four or five inches long—and after doubling it will be of course half the length—a tassel, which should be two inches long. If painting without embroidery is preferred, water-colors should be used, and the flowers should be shaded and finished as in ordinary flower painting.

M. E. W.

Treatment of Designs.

"THE DAY'S WORK DONE—MIDSUMMER." (COLORED SUPPLEMENT NO. 1)

FOR this charming rustic scene, after Veyrassat, choose a canvas of good quality and rather fine grain. Make an accurate drawing of the picture and secure it with a very fine pointed sable brush dipped in raw umber thinned with turpentine. Lay in the sky first with a pale tint of cobalt and white. When this is dry, glaze the first painting with rose madder mixed with Roberson's medium, or any other vehicle that may be preferred, and work into the preparation tints that tell of approaching sunset, such as pale cadmium and a little yellow ochre. Block in the shadows of the haystack and cart with raw umber only. For the lighter part of the wheels use raw umber and white, to which add a little cobalt. For the haystack set your palette with burnt Sienna, raw Sienna, burnt umber, French Naples yellow, pale lemon yellow and a little rose madder. Much depends on the method of working these colors to gain the required texture. First put in a broad effect of the approximate colors according to the copy, being very careful to keep the shadow side thin and transparent. If shadows are clogged up with opaque color they are bound to look heavy and dull.

While the first painting is "tacky," take a well-worn, rather uneven brush, and flick on little dabs of the several tints described, keeping them broken and open as you see them represented.

For the shadows of the horses you will require, for the cool tints, raw umber, yellow ochre, a little cobalt and ivory black and white; for the warmer tones add some light red. In first painting the shadows you must encroach a little beyond their limit, so as to be able to blend the light parts properly into them. Do not fall into the error of trying to smooth and blend the colors too much in the beginning. Finish will come of itself, while carefully modelling the drawing and working in the little touches of bright color that represent the sunlight striking on every object depicted. Mix a very little pale lemon yellow with the white for the high lights, to take off the rawness. For the horses' furniture use such colors as scarlet vermilion, aureolin, cobalt blue, raw Sienna, raw umber and yellow ochre. For the darkest touches take Vandick brown. Some of this color will also be needed to accentuate the cart-wheels. The above mentioned colors will serve also for the figures, with the addition of ivory black, Indian red, and white for the faces.

The foreground should first have a very thin ground laid in of raw umber, to which add a little burnt Sienna. Paint into this ground broadly at first the masses of cool and warm tones depicted. For the cool gray green mix yellow ochre, cobalt and white. Raw Sienna, with a very little Antwerp or Prussian blue gives a warmer tone. When the masses that are laid in giving the general tone become "tacky," paint in the little sharp strokes representing the short grass with pale lemon yellow, French Naples yellow, raw Sienna and burnt Sienna, used separately. Work up every part to the required finish, sparing no pains to copy exactly what you see.

SALAD BOWL—CACTUS (COLORED SUPPLEMENT NO. 2).

THIS design can be effectively used with a tint of any pleasing and suitable color, and for a round bowl or one of the shape given in the plate.

Deep blue green, turquoise green and turquoise blue, all furnish excellent blue tints similar in effect to our representation. An exquisite tint of the delicate color known as "baby blue" may be obtained by the mixture of equal parts of deep blue green and apple green. Night green would furnish another pleasing tint, if a stronger effect of color be wished for; but, as a rule, delicate effects in tinting are preferable.

The cactus blossoms are easy to paint and depend largely for their effect upon the outline surrounding the petals. This may be of neutral gray or of black, and in the use of either color it is always well to tone with yellow or with some warm green. The same mixture may be used for shading the white petals. A very thin soft wash of color should be used for this purpose. Dip the brush occasionally in lavender oil before filling it with color. Lay the wash with delicacy and with a rapid stroke, lifting the

brush suddenly at the end. Should any harshness be apparent in the painting, stipple the edges of the wash with a small fitch-hair blender. The stamens may be given in jonquil or silver yellow and shaded with yellow brown. Three or four tones of green should be employed for the cactus stems or leaves. No colors are more useful than olive green and brown green No. 6. Judiciously toning these colors with yellow, blue, brown and black, a whole gamut of pretty green tones may be produced. If you prefer to use colors already mixed, green No. 7 will give the darkest tones needed; while grass green and apple green may both be introduced into the lighter shades.

Black may be used for outlining the leaves, or the darkest tone of green.

Unless painted in matt colors, the work should receive one firing before the gold ornamentation is applied to it.

THE ELEMENTS. (2) "AIR."

THE second of the promised series of four decorative designs after Boucher is published with this number. We have here a charming group of cupids; the birds occupying their attention are suggestive of air, their native element. For tapestry painting preparations precisely similar to those suggested for the group entitled "Earth," which appeared in the last issue, should be employed. The directions for painting the clouds may also be followed, care being taken to leave the strong light behind the face in profile, as indicated in the design. The scarf may in this group be painted yellow with excellent effect. For the shadows mix sanguine with yellow, and add thereto a little indigo; always shake up the indigo well before using. Do not omit to incorporate medium with all colors before applying them to the canvas. When the shadows are dry go over the whole scarf with a pale tint of pure yellow diluted with water as well as medium; when this tint is nearly dry put in the half tones with a little of the shadow color added to pure yellow; into these tones paint some complementary color made by mixing a lilac tint with ponceau and ultramarine.

For the flesh painting put out on a glass palette some sanguine in two shades, one considerably stronger than the other. Now with the finest bristle tapestry brush obtainable, paint in carefully with the darker shade of color prepared all the markings of the features and figures; then with a larger brush scrub in the broad shadows with the paler shade of sanguine, modelling the forms as correctly as possible. When this painting is thoroughly dry prepare the local flesh tint in a small cup or glass, with about one third water and two thirds of medium. It will be found sufficient to tinge the mixture only with sanguine. With a scrupulously clean brush go over every part of the face and figure of each cupid. It will be best, however, to do one at a time, as the counteracting tint must be applied before the wash is dry; otherwise it will not blend properly with the shadow color beneath, which at this moment will be of a startlingly bright red. The complementary color to red being green, proceed to mix a raw yellowish green with indigo blue and yellow, making two shades as before. Begin with the broad shadows; the small, sharp and decided markings must not be gone over until the under tint is all but dry. Scrub the green well into the red wherever there is any shadow, but not over the high lights. Paint a delicate shade of ponceau into the cheeks.

The hair may now be laid in; for the shadows mix a little brown with some yellow. When dry wash over the whole a pale tint of yellow, with a drop of ponceau added; this gives a tawny golden shade. With the colors indicated for the hair, by varying the proportions, any shade from flaxen to golden brown can be obtained.

After the flesh painting and hair is thoroughly dry, the work can be sharpened up with the colors already used, the lights having previously been scraped out where necessary with a penknife. The birds and wings may be shaded with gray; here and there a touch of brown should be added to warm the shadows a little.

The directions for flesh painting will serve for the whole series, and need not therefore be repeated. For painting on silk, the same directions may be followed, but great care must then be taken to preserve the lights, because the knife takes but little effect on silk, for the reason that it absorbs the colors at once, whereas on wool they remain on the surface until they are driven in by the process of steaming.

THE STUDY OF "SWEET PEAS."

THIS graceful design (see page 87) may be adapted to many purposes, both for study and for artistic decoration. The colors of these flowers are purple with pink petals and white with pale yellow petals. The purple tones shaded very beautifully into the pink tones, and should, if possible, be studied from nature. We give merely a correct drawing of the form, with suggestions for studying from nature all the other details.

In oil-colors, if a background is needed, a tone of pale amber yellow, shading into deeper grayish yellows, will be very appropriate, and if well carried out should give an artistic effect. The background in this case, as before said, needs to be rather gray in tone. The oil-colors used for the background are yellow ochre, white, raw umber, a little light red and a very little ivory black. Behind the flowers and at the lowest part of the canvas the color should be darker; add therefore burnt Sienna to the colors already named, and use less white and yellow ochre. To paint the purple petals of the sweet peas, use madder lake, white, permanent blue and a very little cobalt. The pink petals are deeper in color at the centre and grow lighter at the edges. For these use madder lake, white, a little yellow ochre and a very little raw umber for the local tone. In the high lights substitute light cadmium for yellow ochre and omit raw umber. The deeper touches of shadow will need a very little ivory black and madder lake. To paint the white petals, lay in at first a general tone of light delicate gray, adding the high lights and deeper shadows later. For this gray tone use white, yellow ochre, a little perma-

nent blue and a very little ivory black. In the deeper touches of shadow add a little ivory black and burnt Sienna. The high lights are painted last of all. For these use white, a little light cadmium and the least touch of ivory black, to prevent crudeness. The yellow petals are painted with light cadmium, white, and a very little raw umber for the local tone, adding a little ivory black, yellow ochre, and, if necessary, some light red in the shadows. For the green leaves use Antwerp blue, white, a little cadmium, vermilion and ivory black. In the shadows add burnt Sienna and raw umber, omitting vermilion. The little pale green tendrils are painted with light cadmium, white, a touch of vermilion and the least quantity of ivory black, to prevent crudeness.

For painting the sweet peas in water-colors, the best paper to use is Whatman's "double elephant," with a medium grain or texture, if one wishes to make a careful study of the original design. For decorative purposes, almost any material can be used, of course, and the directions here given will be equally appropriate. When painting on silk or any textile fabric the oil-colors should of course be mixed with a little turpentine, though water-colors may be used with a thick under-coating of Chinese white for a foundation without any other medium. The moist water-colors in pans or tubes are the best to use, and when washed on the paper should be mixed with plenty of water. If the student is making a color study of the sweet peas, it will be well to stretch the paper in the manner so often described. The same colors named for painting in oil are used for water-color painting, with a few exceptions. Lamp black in water-color is much better than ivory black, which is so useful in oil-colors. Rose madder is also more useful than madder lake, if one only wishes to buy one. For water-color painting, cobalt will be more generally advantageous than any other blue, when used in combination with the colors given above.

CARNATIONS: EMBROIDERY OR PAINTING.

THIS semi-conventional design may be used for table linen, for which the prevailing style is to embroider solidly with white filo silk and accentuate the markings and outlines with gold-colored twisted silk. Should it be used for fancy articles on silk or satin, it should be embroidered in two shades of filo silk, either of pink, red or yellow. If yellow, the outlines and markings would be effective worked in red. The calyx and leaves must be shaded in grayish blue greens, with a warmer color for the outlines.

For china painting, this design should be very simply treated. The most effective way would be to make the flowers yellow and edge them with red. Lay in the carnations with ivory yellow, strengthened in parts with silver yellow, and shade with neutral gray. For the edges, mix purple No. 2 with a little red brown. For the calyx, stems and foliage, use apple green for the first painting and shade it with brown green; outline the leaves and stems delicately with sepia. The design may be used upon a vase, a plate or a tile. The motive may be adapted to any required shape by increasing the number of flowers and buds. One firing should be sufficient.

PLAQUE DECORATION—PASSION-FLOWERS.

THE star-like petals of the passion-flower are of a light purple tone, which may be well produced by delicate washes of light violet of gold, or of a bluish purple obtained by mixing ultramarine blue and carmine No. 1 or No. 2. The under part of the petal is of a whitish green color and should be made to contrast effectively with the lavender tone of the upper surface. A good shading color for the purple petals would result from a mixture of carmine and apple green, with a touch of blue—the same colors, with a touch of olive green, or of neutral gray, would shade the reverse side of the petal.

The beautiful fringe that forms the flower centre should consist of touches of delicate lavender on the outer circle and of a color warmer and heavier for the inner circle. Ruby purple with mixture of one-third deep blue, or deep purple with slight mixture of carmine, will represent this color well. The branching pistil of the flower may be given in apple green, warmed a little, perhaps, with yellow and shaded with brown green or with the mixture of carmine and blue described above.

Make the first wash on stems and tendrils of a warm, delicate green and shade with brown green. Let each stem be shaded to give it character, but the lines need not be stiff and harsh, and can be stippled a little to prevent this fault. The green leaves may have first delicate washes of olive green, toned some with yellow, some with blue, and some with a very little brown. Shade with a dark green composed of olive green and deep blue; or the leaves can be shaded, wholly or in part, with brown green.

The cluster of calyx leaves at the base of the half-opened buds should have a warm, delicate tone of green, with the high lights prominent.

A NEW relief panel by Mr. James E. Kelly has been shown by the Henry-Bonnard Bronze Company, at their foundry. It is for the monument to the Sixth New York Cavalry, to be erected on the field of Gettysburg, and shows the regiment charging upon the enemy through a field of growing corn. The colonel, General Fitz, and a trumpeter beside him are shown leaping a fence in the right-hand foreground. Faces and figures of the ensign and of various others of the command appear through the smoke in the rear. The figures are about half the size of life. The statue of Gallaudet, by Mr. French, has recently been put in bronze by this firm. The philanthropist is seated, and is teaching a little girl, who leans affectionately against him, to form the letters of the deaf and dumb alphabet, which he invented. The figures are of something over life size, and make an interesting group from every point of view. We are glad to learn that the sculptor intends making his home permanently in New York. The condition in which both these works have come from the moulds reflects the utmost credit upon the casters, no chasing being needed, except to remove the marks of the seams.

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Vol. 21. No. 4. September, 1889.

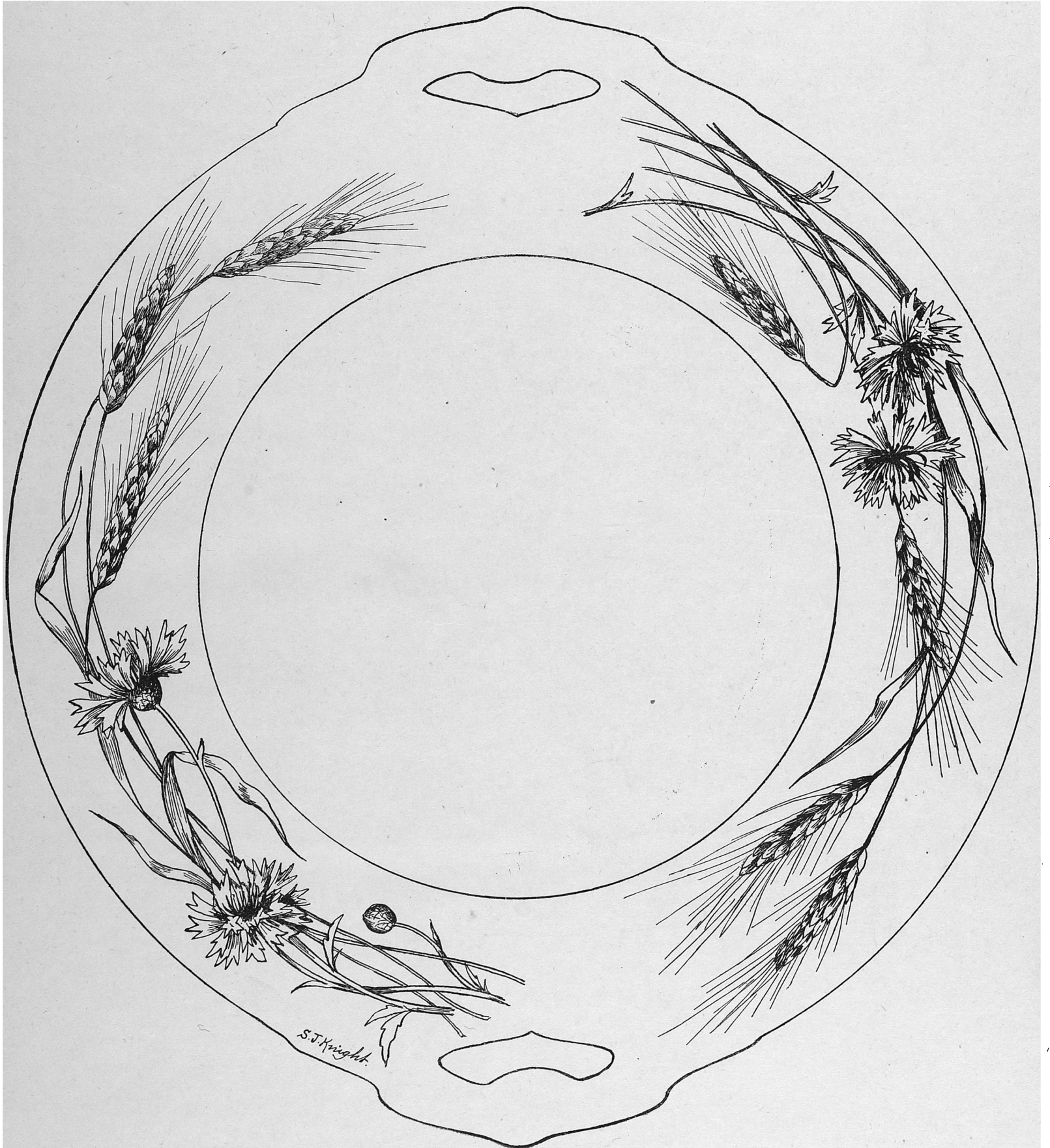


PLATE 766.—BREAD PLATE DECORATION.

By S. J. KNIGHT.

(For treatment of the design, see page 73.)

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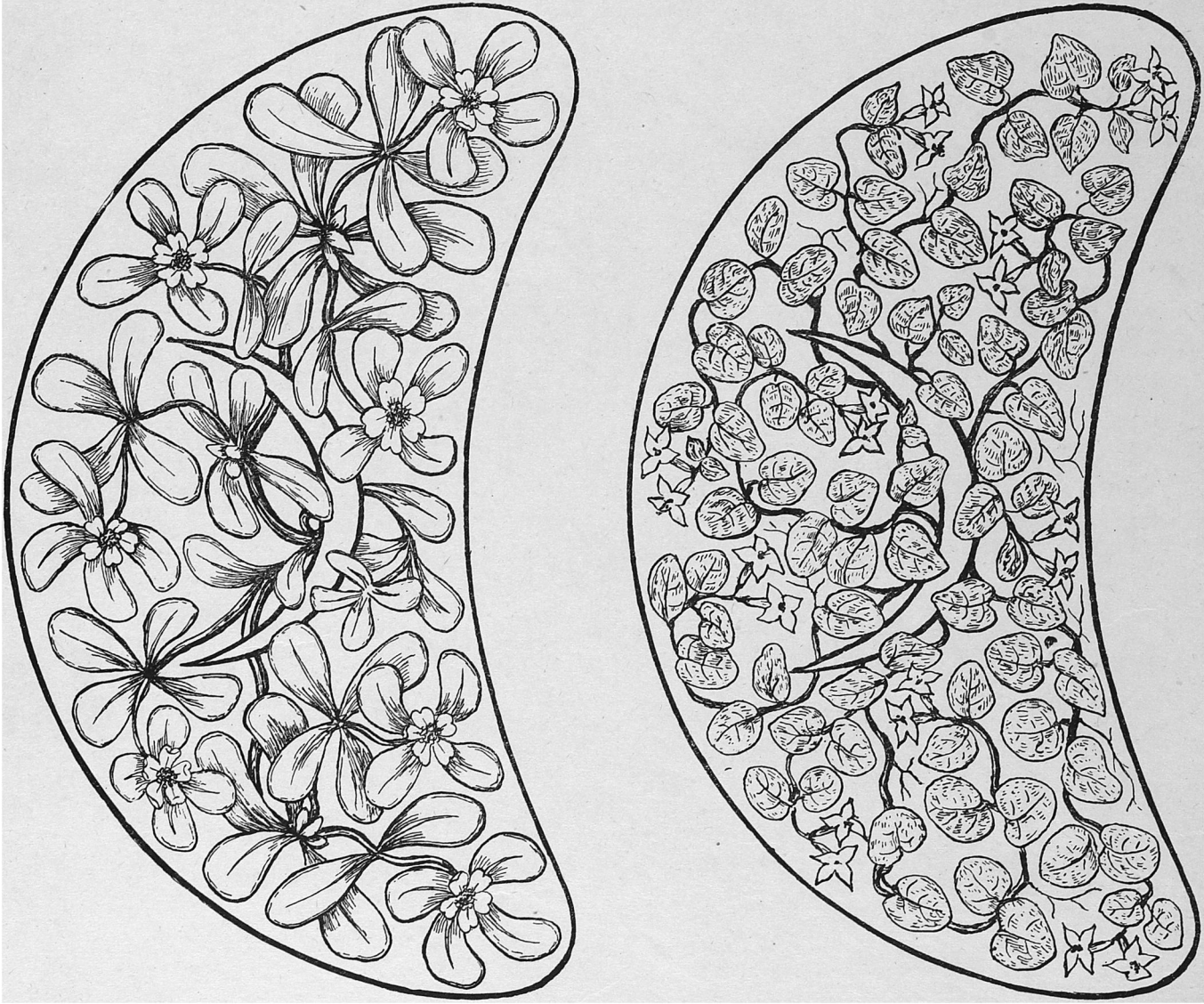


PLATE 767.—THE "CRESCENT" SALAD PLATE SERIES. 7.—Purslane. 8.—Partridge Vine.

(For directions for treatment, see page 73.)

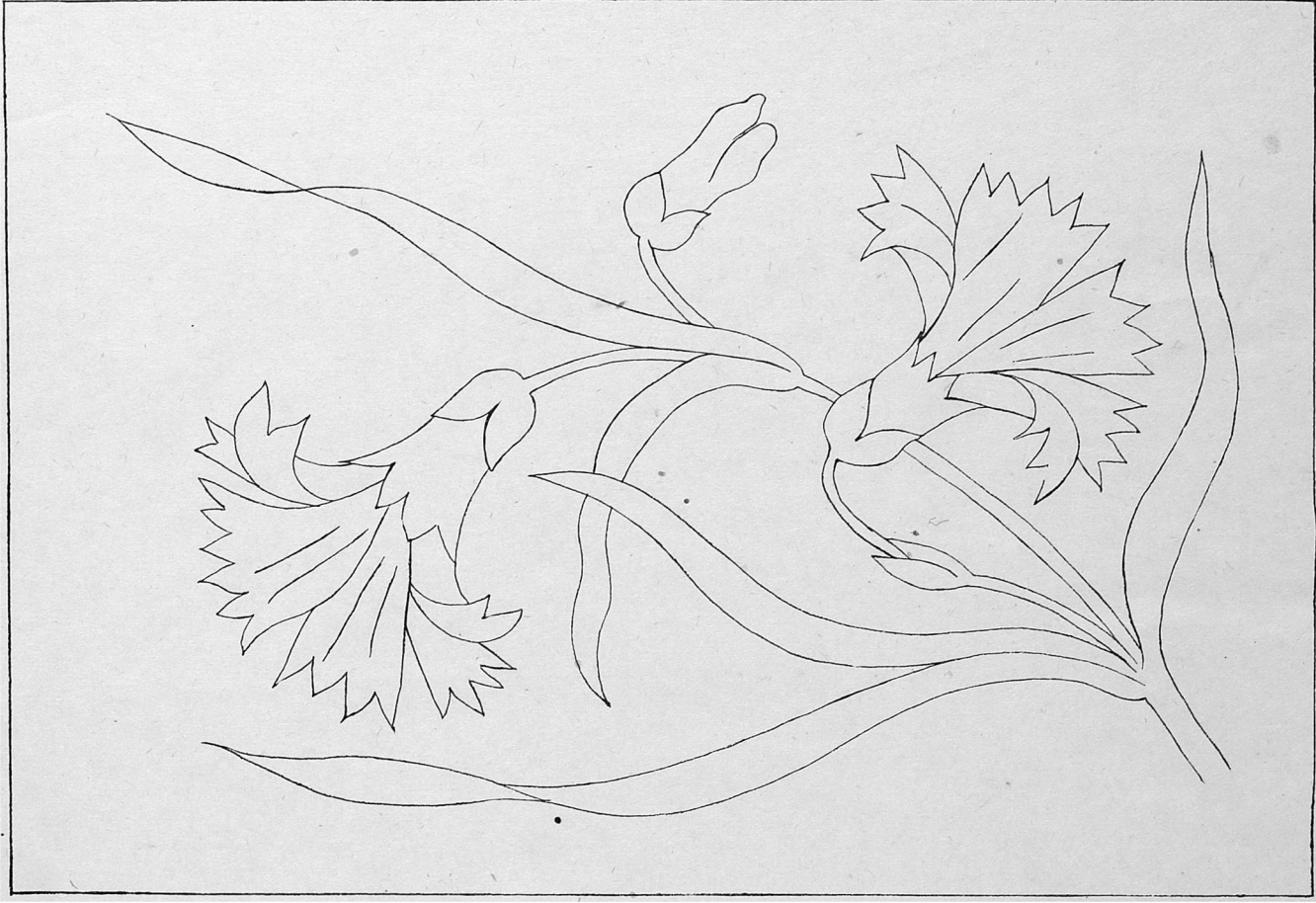
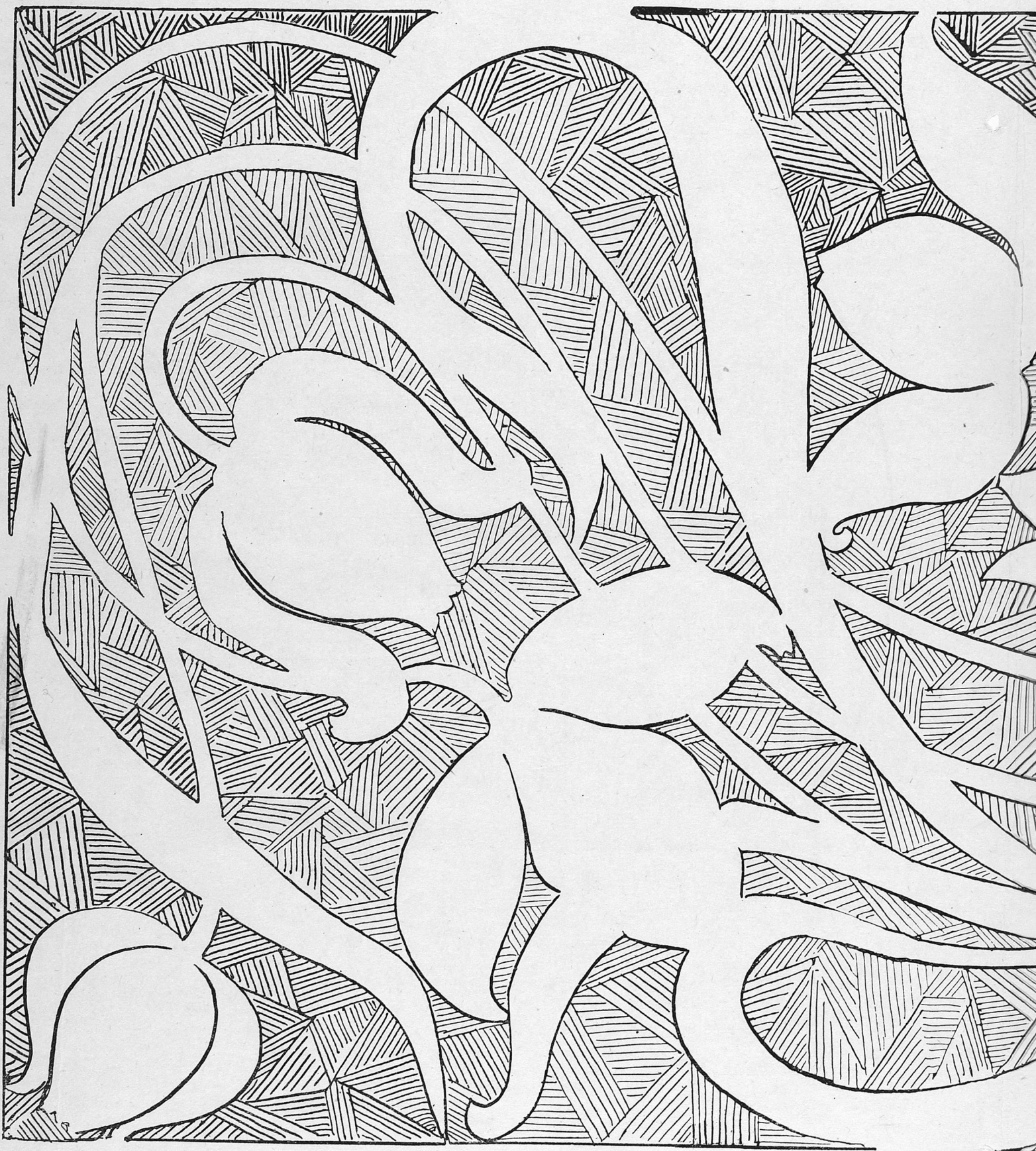


PLATE 767a.—NEEDLEWORK OR CHINA PAINTING DESIGN.—"Carnations."

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK.

(For directions for treatment, see page 86.)



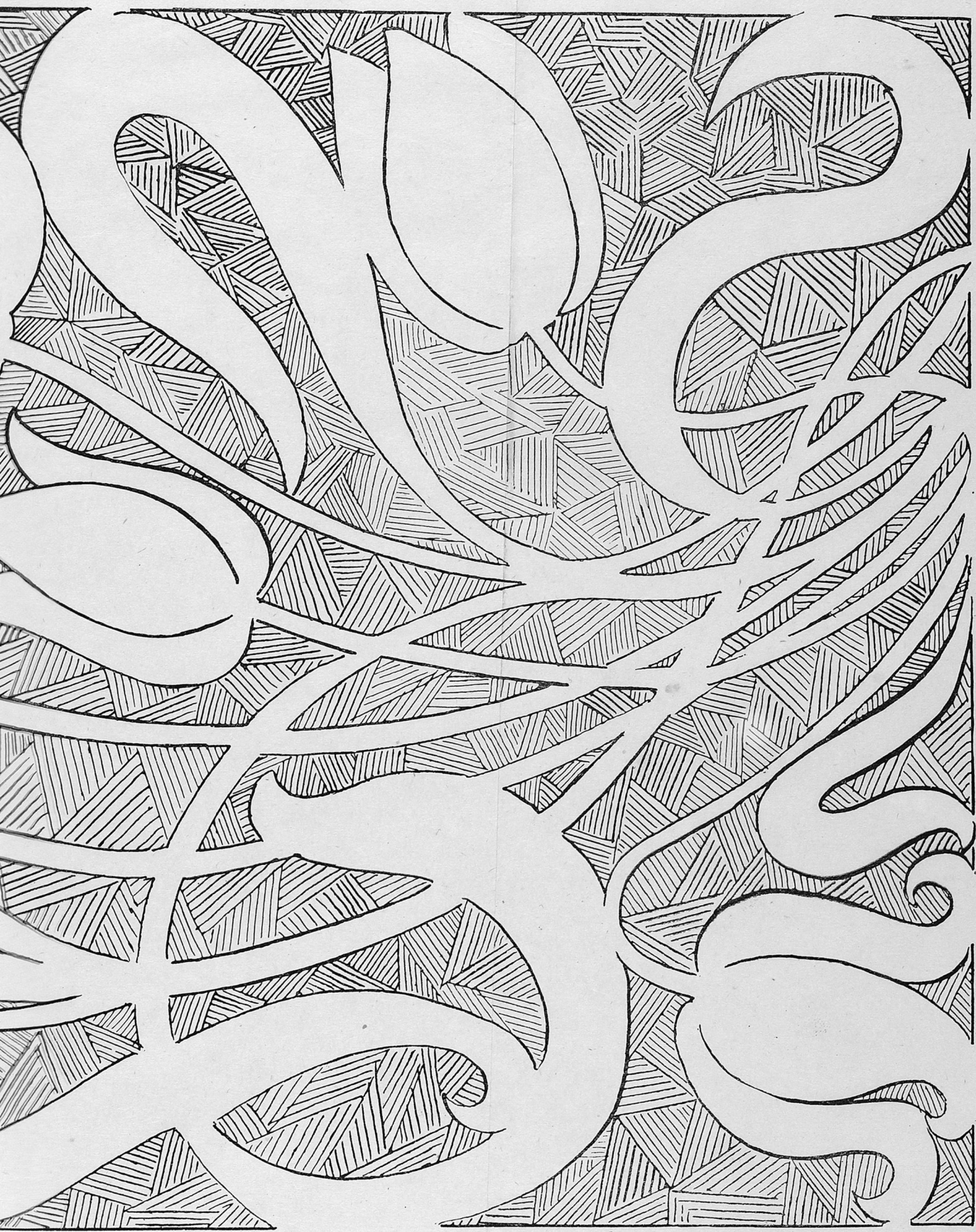


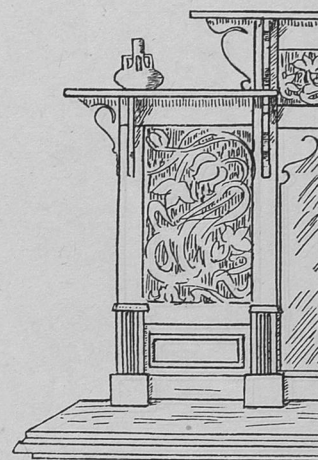
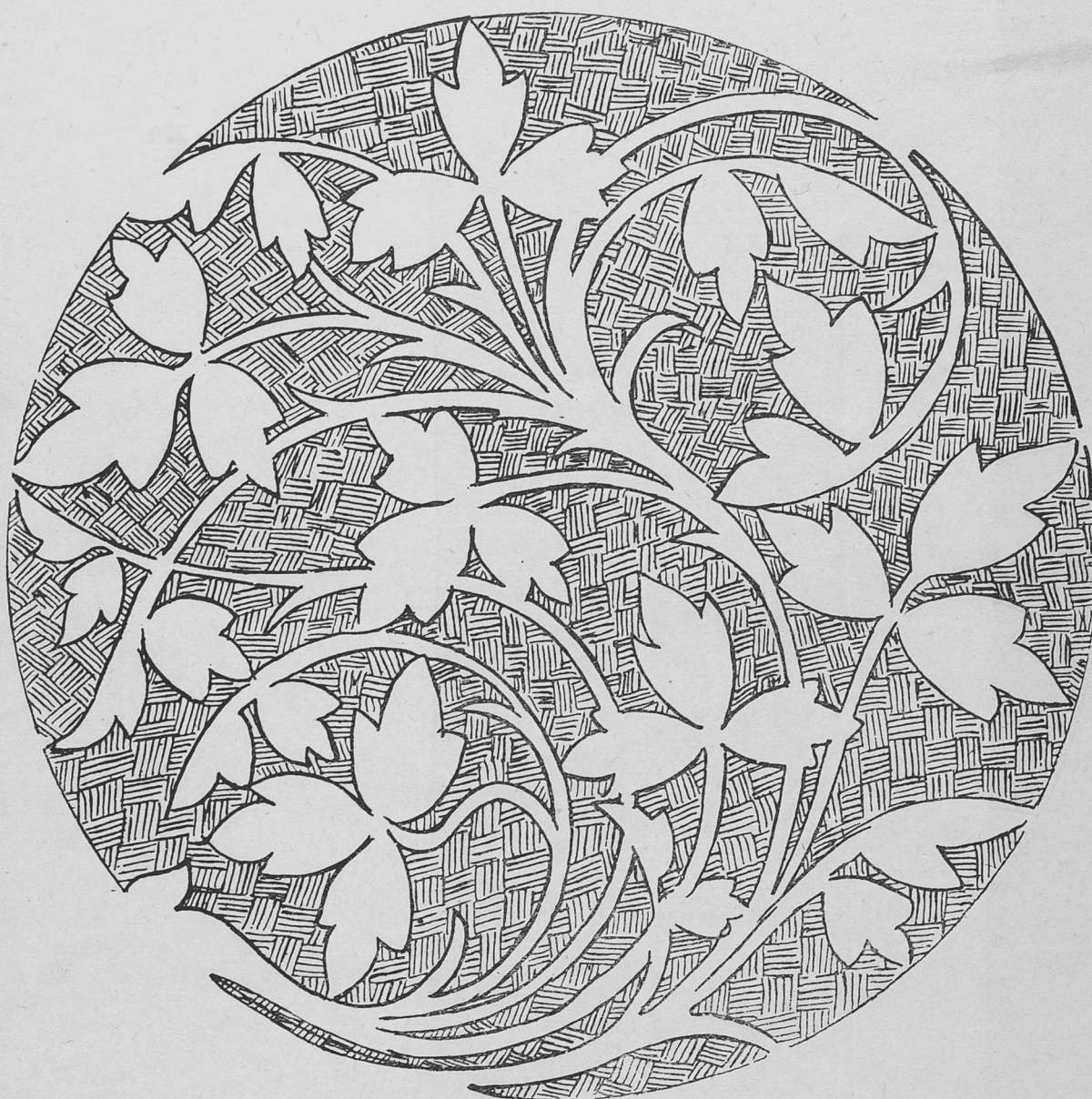
PLATE 768.—FRET-SAWN PANEL TO BE APPLIED TO FURNITURE.

By GLEESON WHITE.

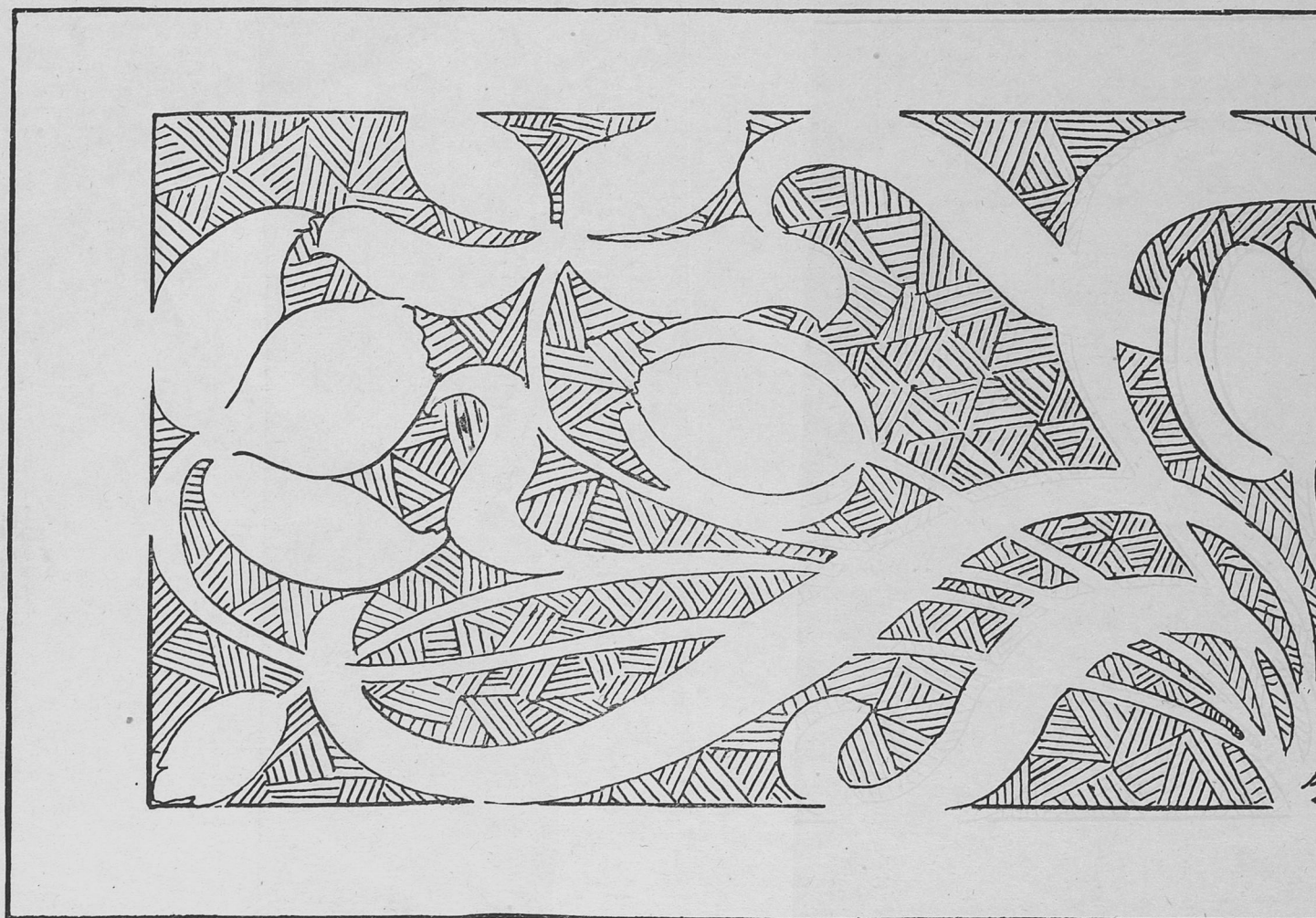
(Also suitable for Appliqué Embroidery. See pages 81 and 84.)

PLATE 769.
TO BE APPLIED

By G.

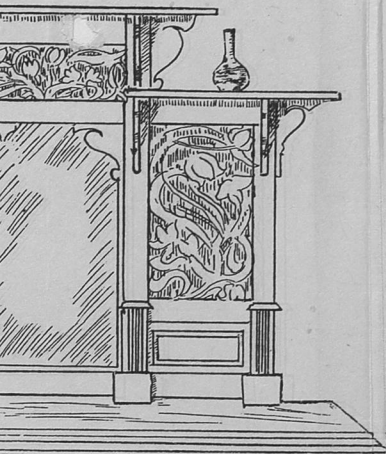


(See article on Fret-sawing
Treatment of these Designs)



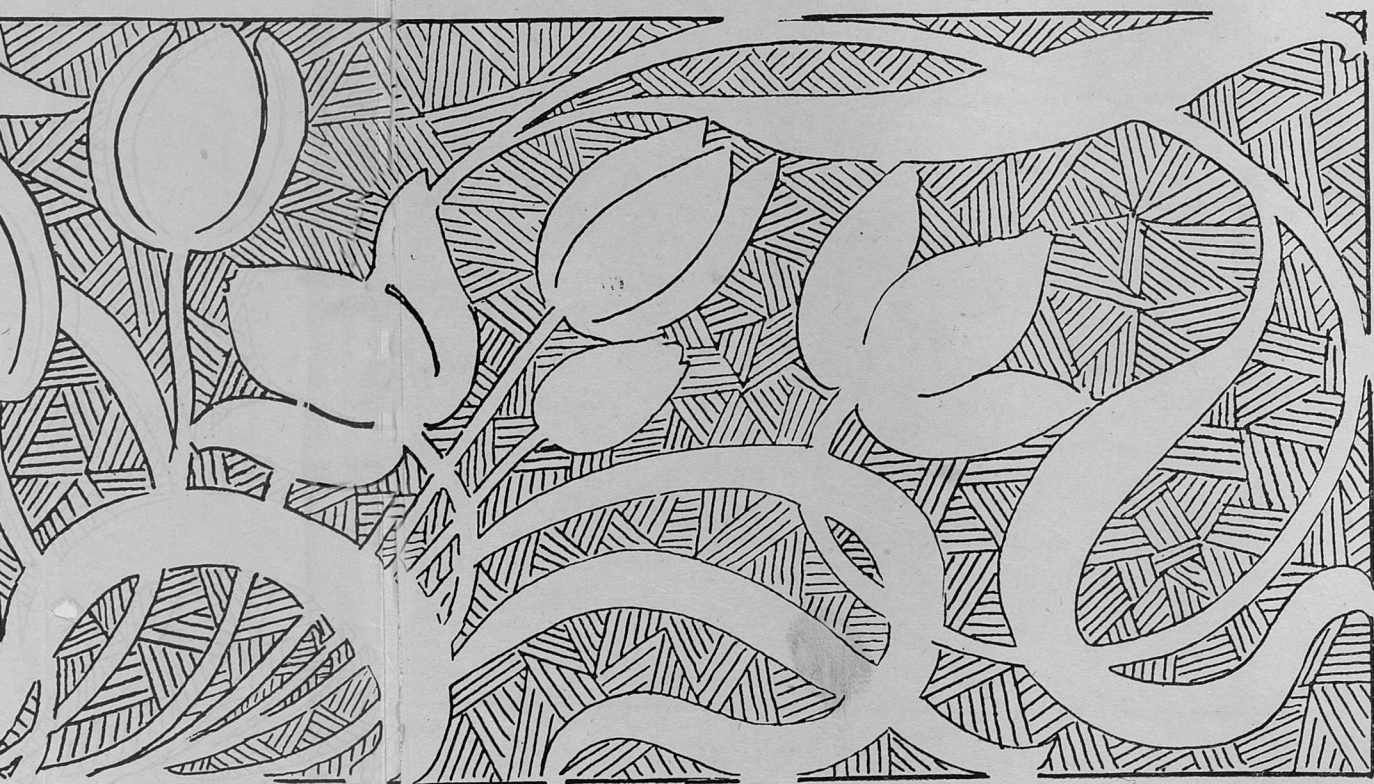
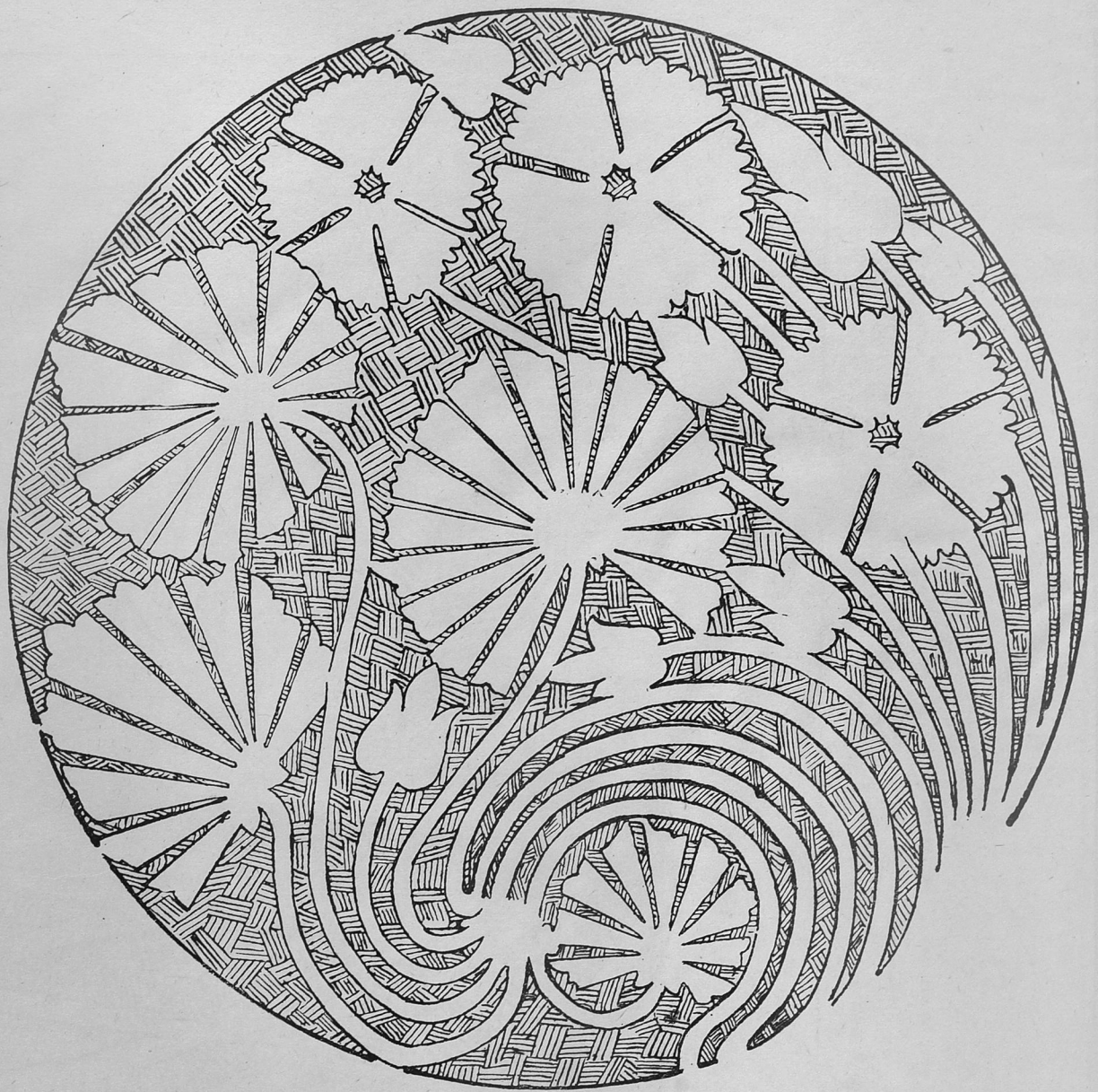
FRET-SAWN DESIGNS
APPLIED TO FURNITURE.

WILLIAM WHITE.



Overmantel with fret-cut panels.

See also other examples, on page 81, and
designs for Needlework, page 84.)



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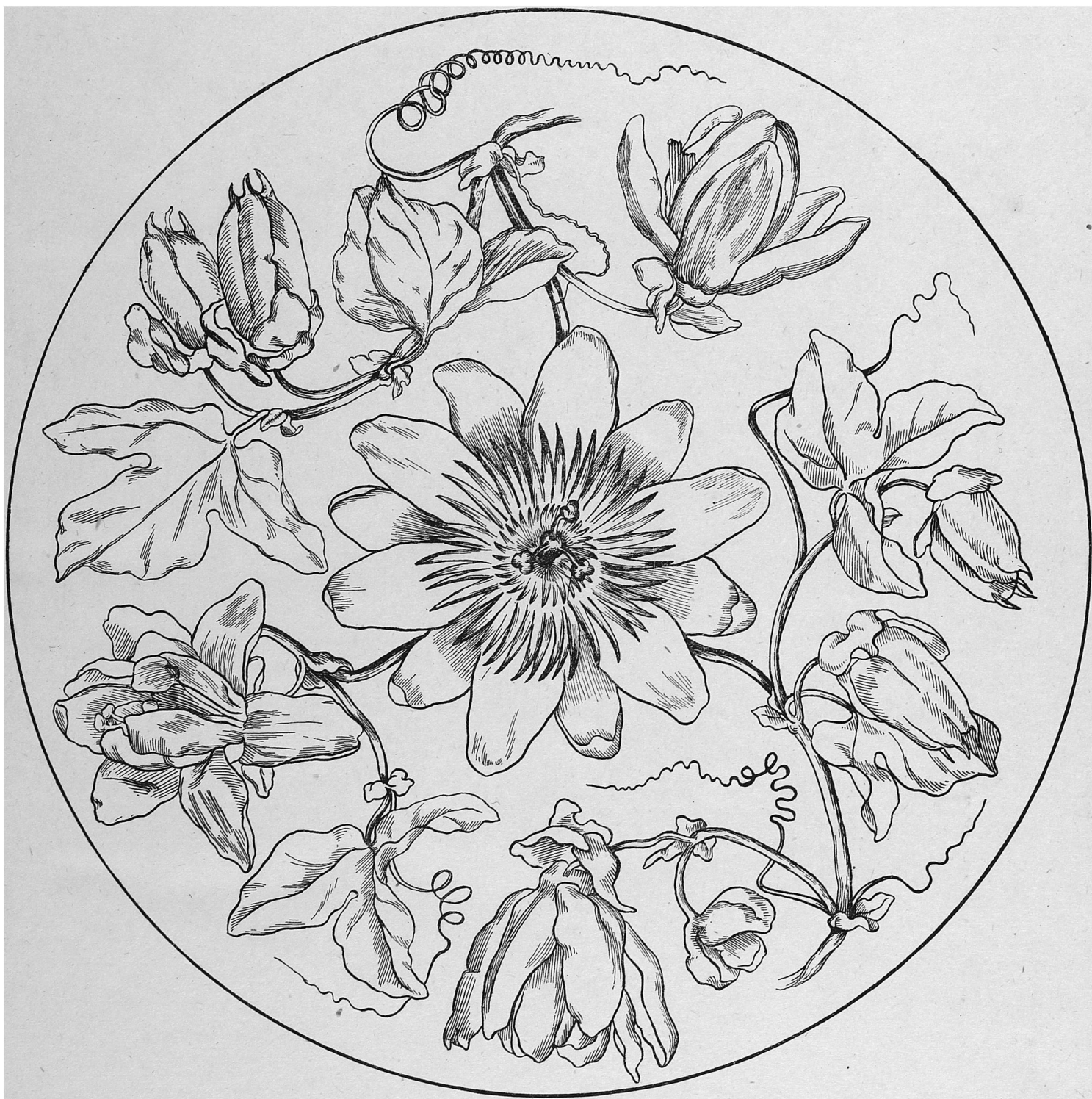


PLATE 770.—PLAQUE DECORATION.—“*Passion Flowers.*”

By L. HOPKINS.

(For directions for treatment, see page 86.)

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PLATE 771.—DECORATION FOR A PLATE. — "Orchids." ("Lælia Harpophylla.")

THE ELEVENTH OF A SERIES OF TWELVE.

BY S. J. KNIGHT.

(For suggestions for treatment, see page 73.)

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD.

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{ WITH 10-PAGE SUPPLEMENT,
INCLUDING TWO COLORED PLATES.



THE ELEMENTS. (2) "AIR." AFTER BOUCHER.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 86.)